Museum Association QUARTERLY

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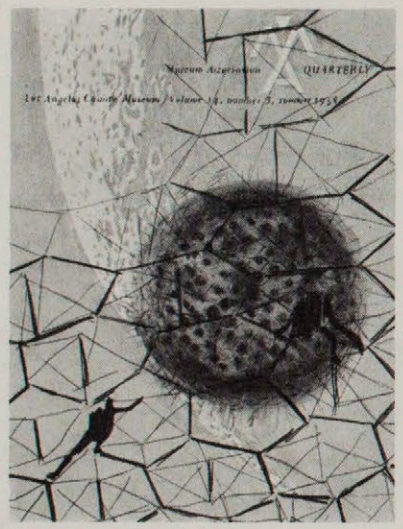

COVER: *Microcosmos: The Moon, a Geodesic Space Frame, and a Volvox. Photographs courtesy of Mt. Wilson Observatory, Jeffrey Lindsay and Associates, and the Museum, respectively. Design by Fred Usher.*

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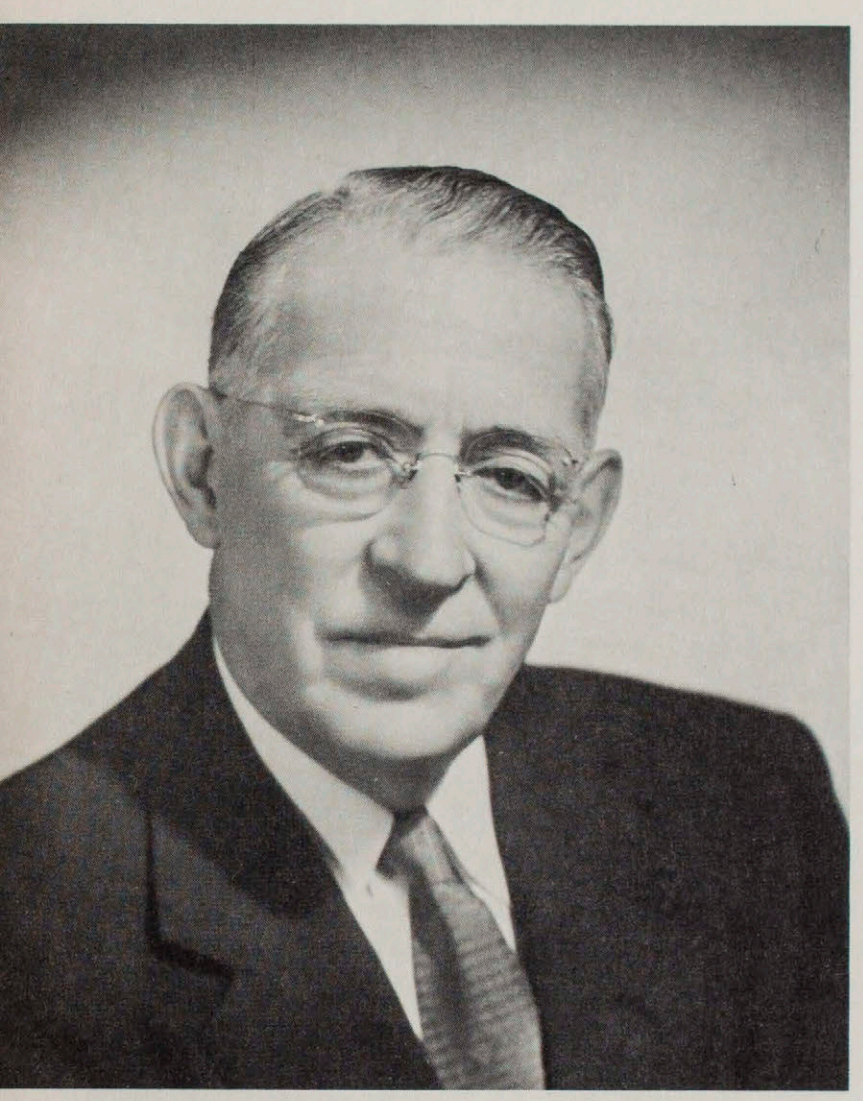


A message from

John Anson Ford

THE ART DIVISION of the Los Angeles County Museum gives hundreds of thousands an opportunity to see life through eyes other than their own. True artists, so many of whom are represented in our museum's galleries, are trained observers of life and their skill enables them to see and interpret through form, color, and composition. They see facets of life that laymen seldom discern. Thus the great variety of paintings, sculpture, stained glass, period furniture, silverware, and tapestries in the County Museum are carefully chosen items that reflect important interpretations of life. Through them we can enlarge our horizons. Thus a museum truly fulfills its functions.

This department has reached its present high standing partly through support by the Board of Supervisors but also through the gifts of many generous private citizens such as Mr. Allan Balch, Mr. William Randolph Hearst, Judge and Mrs. Lucius P. Green, Miss Bella Mabury, Mr. Paul Rodman Mabury, Miss Marion Davies, Mr. and Mrs. Norton Simon, Mr. Arnold Kirkeby, Mr. William Preston Harrison, Mr. and Mrs. George Gard de Sylva, Mr. J. Paul Getty, and others.

Part of the distinction which the County Museum possesses is that its field is threefold: History, Science, and Art. Thus art is intimately associated with history and science. This is as it should be. For real art is not something apart, not the product of ivory tower observation, even though some of its abstractions reveal patterns of the spirit rather than patterns that meet the eye.

Truly fine art reflects and deeply interprets that greatest of all mysteries, life. The loyal company of over 4,500 members of the Museum Association attests to the validity of this trilogy—History, Science, and Art—as an educational and inspirational force in our expanding community.

1956 Jury Panel, left to right: Carl Morris, painter from Portland, Oregon; Fred A. Bartlett, Director, Colorado Springs Fine Arts Center; Dr. Andrew C. Ritchie, Director of Painting and Sculpture, Museum of Modern Art, New York City.

The Annual

IT CAN TAKE as long to launch an Annual Exhibition as it does to launch a battleship or an ICBM, and it sometimes seems as complicated; but fortunately the work is not surrounded with the same secrecy. Many enquiries and comments indicate the need for a longer outline of our method than that given in the Prospectus or Catalogue and I am pleased that the Museum Association has offered the opportunity. Before beginning on the method, however, I would like to repeat and emphasize that our *aim* in organizing the exhibition is *to provide as comprehensive and as representative a review as possible of the best work recently done in the area.* In any discussion of the Annual this aim has to be kept in mind.

Now, an outline of the method, some discussion of it, and a few comments on frequently suggested changes.

1. *The exhibition is open without charge to anyone residing within a 125 mile radius of Los Angeles.*

In a large area with many artists the only practical way to review the work of a year is to ask all artists to submit examples of their work.

Entry fees, while helping to offset exhibition expenses, would frequently be a burden on artists and work against our aim to review as much as possible. Limits on what artists may submit would also work against this aim.

Excluding student work is frequently suggested. It is a difficult regulation to define or enforce, but more important, it begs the question of aesthetic quality on which the one-jury system is based. (Multiple-jury systems are based on the equal relevance of styles or schools, e.g., traditional, conservative, and modern.) If a student creates a work which a qualified jury chooses to commend it *should* be in the Annual.

There are valued works in our permanent collection by artists who were students when the works were done (e.g., works by Bol, Toulouse-Lautrec, Rouault, Braque, and Picasso) and they show obvious influence and

dependence on other artists. I see no reason for these works to have been excluded from a competition like our Annual.

One of the important values of the Annual for many is as a step to public recognition. If an artist receives this by having a work selected for exhibition, he must do a great deal more to maintain that recognition.

2. *Each artist is asked to submit two works completed within the year preceding the exhibition. One work in each medium may be selected by the jury.*

The number of entries is now limited by what we can handle and store. A permanent limit is the number a juror can examine in three days without impairing his judgment. If the number of entries continues to increase, the present system will be changed. One suggestion, prejurying, is discussed later. Other ways, such as alternating media each year, are under consideration, but none has been found which preserves the scope of the exhibition and is within our means.

No minimum or maximum is set for the number of *selections* the jury may make for the exhibition.

Allowing two entries instead of one gives the artist wider choice in how he will be represented during the selection. Two works by each artist may be included if he has submitted each in a different medium. Recent works are required to maintain the "annual" quality.

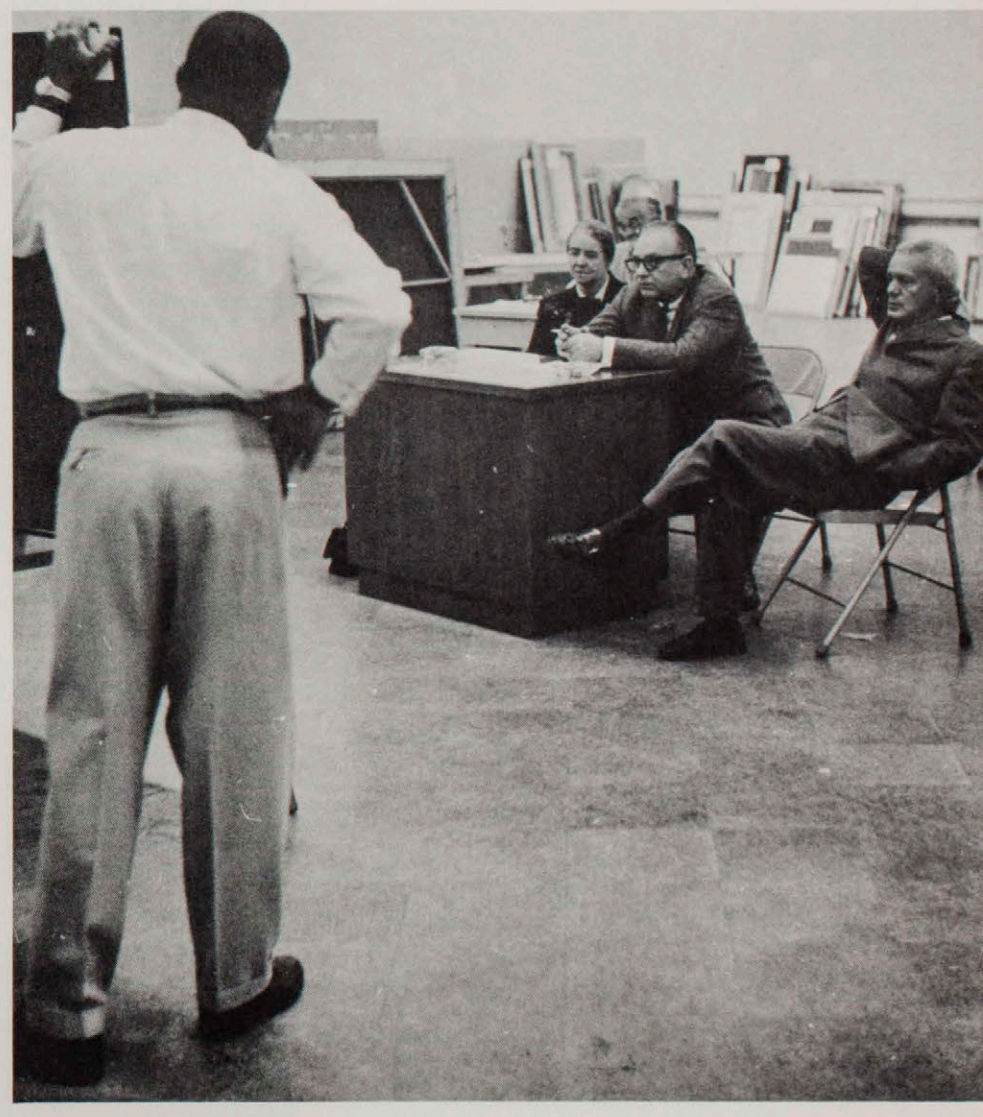
A few artists have questioned the worth of risking rejection when they do not need the recognition the Annual gives. The risk is not as large as is suggested usually, and taking it seems the responsibility of an established artist of the area. Some of them received early public recognition and support through the Annual and their continued participation, as well as that of the other established artists, helps keep that recognition and support strong for younger and less-established artists.

To the many artists who take the risk we are very grateful. The success and stature of the Annual is based on what is submitted! The work of recognized artists adds prestige to the show, and if all of them failed to submit our "review" would be seriously incomplete. Success in realizing the aim of the Annual is an important part of our argument for expanding the Museum's program in contemporary art. The success of the Annual also encourages a wider and more mature interest in contemporary art.

3. *The media accepted are oil painting, watercolor, print and sculpture.*

Casein is included in watercolor. Collage is accepted and classified according to its predominant material. Pastel will be included next year. Further specification about recent and popular media will also be made then.

1957 Jury Panel, left to right: Dr. Grace I. McCann Morley, Director, San Francisco Museum of Art; Mr. Philip R. Adams, Director, Cincinnati Art Museum; Arnold Blanch, New York artist.



Drawing may be included at a later time when more exhibition space is available and an interest warranting the change is expressed. Mosaic and stained-glass were accepted in this year's CRAFTSMANSHIP exhibition.

4. *The exhibition is selected by a jury of three men from outside the Museum (at least two from outside the area) of wide experience and respected reputation in the art world. Two of the jurors are professionals such as museum directors or critics, or informed laymen such as collectors. The third juror is usually an artist. Each entry is presented separately to the assembled jury. They are asked to make their selection solely on the basis of quality without regard for arbitrary distinctions of stylistic tendencies or schools.*

An open or unjuried show gives everyone a chance to show his work. Juried and invited shows aim at selecting the best. A juried show does it with a qualified jury considering one or two works any artist submits. Invited shows are selected after considering a larger number of works by an artist.

The one-jury system is based on the existence and primary relevance of aesthetic quality in works of art, and of the ability of qualified people to recognize it regardless of style.

Something in the neighborhood of 85 per cent of the same works chosen for an Annual would be chosen by any qualified jury (of one or more members) or by our curatorial staff. We encourage variety in the other 15 per cent by providing a different *and* predominantly outside jury each year because we believe that no human, however well-trained, experienced or well-respected has an omniscient or absolute judgment of aesthetic quality.

The contents of the 15 per cent, as well as a much smaller percentage of works in the reject bins, will often rankle us by running counter to our aesthetic judgment. To expect it to be otherwise, let alone to try to do away with the differences, is to be unrealistic, as well as to close one's mind to individual fallibility—and to the possibility of growth change in one's own taste.

1958 Jury Panel, left to right: Balscomb Green, painter and Professor, Carnegie Institute of Technology; Perry J. Rathbone, Director, Museum of Fine Arts, Boston; Vincent Price, Los Angeles Collector.

In looking over any jury's work the spectator has the enormous advantage of a condensed solution, and leisure to examine all the parts. A failure to look at *all* the works is frequent, and nowhere is it more obvious than in the assertion that the selections of any jury of well-known men can be predicted. We could oppose this to the naive assertion that the selections are, more than anything else, a question of chance. We could also this year oppose one widely respected artist's opinion that Balcomb Greene would favor very abstract works, to an equally respected artist's opinion that picking Balcomb Greene for the jury would favor figurative art. It was also claimed that Parry Rathbone's well known interest in German Expressionism would make him favor all expressionist works; specialized knowledge such as his actually means a more acute perception of quality in works of this style.

To the qualities I have already mentioned that we seek in our jurors I can add open-mindedness, and we believe we have to date found it in all of them. We welcome suggestions for juries which will be as qualified and as open-minded.

The reason for not pre-jurying, or removing works someone thinks the jury will reject anyway, is implicit in the paragraphs above. A work which rankles the pre-jury might easily find enough favor to get into the 15 per cent and, therefore, into the show. Any artist whose work was not shown directly to the jury would have a legitimate complaint.

For the same reason we do not invite artists to send works which will not be juried. The Museum constantly makes aesthetic judgments on works by artists of the area (on the basis of many works rather than one or two) and expresses these judgments by recommending works for purchase, to represent the area in shows throughout the world, or for inclusion in the Art Rental Gallery. When we have better and larger exhibition space, and the necessary staff, we will carry out exhibition plans which include more invitations to artists of the area to show works in the Museum. But we do not feel that our opinions should be imposed on the Annual's jury. To interject them either by invitations or by pre-jurying goes against the reasons for inviting different juries, and suggests an official Salon.

We are considering the use of a one-man jury to make the selection, but in addition to its moot success elsewhere, it is unreasonable to ask one man to examine 1800 to 2500 entries in three days.

The most credited and widely used system for competitions *is* the three-man jury, and the reasons often seem ignored. It adds breadth of taste and experience to the jury decisions, and yet the group is small enough to encourage lively and open discussion among all participants. And during such discussions perception is sharpened and deepened by the challenge of demonstrating one's ability and integrity, and of colleagues defending or criticizing opinions.

5. *The voting method is decided with the jury after it arrives. For the last three years the method has followed the same general pattern. A unanimous vote puts a work in or out, and* ONE *vote holds it as an "undecided" entry, requiring that all jurors look at it again. Works are reviewed as often as requested. The final selection is made with all unrejected works spread around a gallery. At this time two votes are a jury decision.*

By allowing the jurors to choose their method we take advantage of their preferences and experience in jurying. They have felt, and we agree, that the privilege of each juror to dissent and hold a work from acceptance or rejection gives him ample opportunity during three days to defend or criticize a work. When he has not convinced the others, or changed his mind, or if one juror abstains, a *two-thirds* majority is the *jury* decision.

We are considering ways to allow jurors a greater margin of individual choice, a *principle* stated by *The Joint Artists-Museums Committee*. Every implementation of the principle proposed sacrifices more important benefits of the three-man jury system. No alternate system has been widely accepted and *the Committee did not recommend one*.

The results of the Committee's work was published this year in a booklet called *The Museum and the Artist*. It is distributed by *The American Federation of Arts*. The *only* suggestion made by this committee for juried shows which we have not been able to follow is paying a fee in addition to the juror's expenses.

Jurying is full of situations typical of "group dynamics"; how each juror maintains his individuality, how he impresses his opinions on others or is influenced by another, etc. Types of secret balloting with no conversation allowed among the jurors have been suggested as a way of preventing these mutual influences. Isolating the jurors physically would not isolate them psychologically, and the suggestion again neglects the benefits of discussions in which, for example, one juror may

defend the aesthetic quality he may be the first to sense in a work.

Mechanical means have always been available to help our jurors preserve their individuality and freedom of choice, but the jurors have not asked for them. We have not recommended they do. Isolating the jurors for three days would create an unnecessarily mechanical and artificial environment. To rephrase an earlier statement, an intelligent and an experienced individual's aesthetic judgment is formed in an atmosphere of discussion and exchange of ideas and in this process he learns to intelligently reject or accept ideas to inform his opinion.

6. *A large Prize and Purchase Award Fund is provided each year. The works to receive Prize Awards and the amount each is to receive are determined by the Jury. The Purchase Awards are recommended by the Jury from the works receiving Prize Awards and a final decision on them is made by the Jury and the Museum's Curatorial staff.*

Both awards are offered as an incentive and reward for the artists. The Prize Awards give the Jury a more precise expression of its feeling on the show through specific commendations. The tendency in the last few years has been to give equal or nearly equal Prize Awards (wherever conditions of donations will allow) in recognition of the unreality of a jury picking *the* best, *the* second best, etc.

The Purchase Awards are one means to add work of Southern California artists to our permanent collections, and are made in consultation with the Museum's Curatorial staff to insure that works acquired complement and do not duplicate the existing collection.

Behind all this is the preparation for each Annual. It begins 16 months before the Opening when we submit the first budget. The job is completed a year and a half later when the works selected for the show are returned. Between lies work on a mailing list of over 4,000 artists; correspondence with potential jurors; scheduling; the Junior Art Council's project for raising the Award Fund; writing, designing, and printing the Prospectuses, Invitations, and Catalogues; receiving, recording, and handling the entries; planning for the Opening with the Museum Association, installing the exhibition, etc., which adds up to more time and energy spent on the Annual Exhibition by the Museum staff and by volunteers than on *any* exhibition in our program. Coupled with this is an exhibition budget which *exceeds* that of any except admission fee shows.

The Annual is one of our basic responsibilities to the public and to artists. In the 1958 Catalogue I wrote that the Annual Exhibition will always be controversial and that "the only way to avoid controversy would be to avoid the responsibility of undertaking such an exhibition." And we recognize controversy over aesthetic judgments as valid and healthy.

My statement in the catalogue was made for those who are more concerned with avoiding controversy than with our responsibility to organize a show by a direct and open method. The controversy is concomitant with undertaking the Annual. The statement was also made for those who try to use the controversy over a jury's aesthetic judgment as proof of the show's failure. We disagree with such irresponsible criticism, just as we disagree with those who try to bolster their criticism of the jury's aesthetic judgment by attributing the jurors with unprincipled trading and compromise, with following fashions rather than quality; with catering to popular or superficial taste, to dealers, to special artists' groups, etc., or with having been subjected to the academic, or un-academic, influence of the curatorial staff of the Museum. Their disagreements would be supported honestly by arguments about *aesthetic* judgments, but are not supported honestly by indirectly questioning the integrity of a distinguished jury and of the Museum staff.

We use our best resources for the Annual; we want to use the best method devised to achieve our aims, and we believe that our juries have done a sincere and admirable job in helping us.

JAMES H. ELLIOTT

Museum Pieces: Mr. Stager in the Gran Chaco

We bumped along the seventy-five miles of bulldozed road out to the United Geophysical camp.

EAST of the Andes and north of the Argentine stretches one of the wildest and most remote regions of the world. Wild, not in the sense of man eating jaguars, or poisonous snakes as so often conjured up by adventure writers, but wild because of its varied terrain of swampland, jungle, and savannah. The Gran Chaco, the "Green Hell" of Julian Duguid's writings proved to be a "paradise from the viewpoint of a museum zoologist.

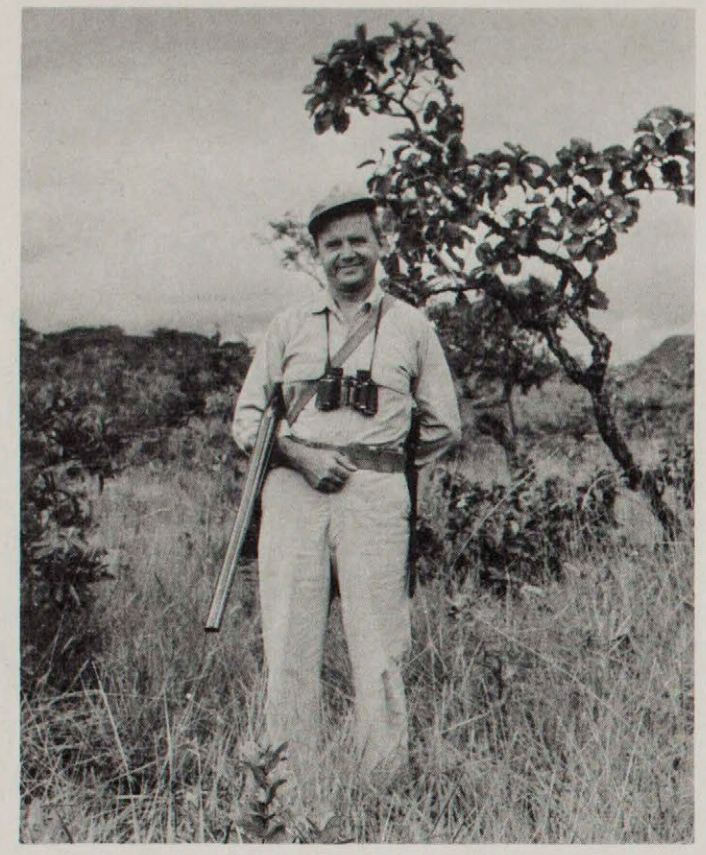
Through the United Geophysical Corporation, which is currently engaged in exploration for oil in this region, the Museum was offered the rare opportunity to conduct field work in the Gran Chaco . . . 300,000 square miles of South America which spreads over portions of Bolivia, Paraguay, northern Argentina, and a bit of Brazil.

In June of 1957, Mr. Stephen C. Bromley, an outstanding student trained by the Museum, and I began our summer expedition by flying to the Bolivian capitol of La Paz, high in the Andes. There we completed arrangements with the Bolivian government, and then flew on to the small oil town of Camiri, which lies among the last Andean foothills at the edge of the Chaco.

In Camiri we were met by Mr. Curt Bollinger of United Geophysical. Early in 1957 Party 34 of the United Geophysical Corporation had established its base camp 30 kilometers southeast of Carandaiti, and this remote camp was to be our headquarters for the Museum's extended field work. Actually the location was 60 miles west of the Paraguayan border and 85 miles north of the Argentine frontier. As we bumped along the seventy-five miles of bulldozed road out to the United camp, we told Curt our intention of studying Chaco birdlife. He was amazed. According to his observations, there were only two kinds of birds in Bolivia—large birds and small birds!

Party 34's camp proved to be a scientist's dream come true—all the comforts of home right in the middle of the kind of country for which we had hoped. There was electricity, refrigeration, hot and cold showers, excellent food, and beds complete with mattresses and white sheets!

An empty tent was turned over to us for a field laboratory; equipment was unpacked,



"With my usual gear for the day, I'm off for early morning collection."

and the following morning found us hard at work. It didn't take long to prove that Curt had underestimated the number of bird species in the Chaco! Each day saw a steady stream of birds arriving at the lab tent. Birds of all shapes, sizes, and colors were sought out and collected. Our objective was to make as complete and comprehensive as possible a collection of birds of the area. All bird specimens were obtained in the standard Museum manner, shooting them with the aid of a double-barreled shotgun, equipped with auxiliary barrels or reducers which are chambered for special .38 and .22 caliber shells loaded with #12 shot. Collecting is done during the early morning hours and again late in the afternoon when birds are most apt to be active.

The birds are skinned in much the same fashion as peeling off a turtleneck sweater. The thin skin, with the feathers attached, is then turned right side out again and filled with cotton. The feathers are smoothed down, the legs are crossed, and a data tag is attached. The specimen is then entered in a field catalog and finally wrapped in cotton, placed in a specimen tray, and allowed to dry. We set up a regular production line with Steve Bromley skinning the birds and then handing them over to me to be stuffed, labeled, and catalogued.

As the specimens began to pour in, more and more interest in our project was shown by everyone in camp. The work tent became a focal point of curiosity for geophysicists and Bolivianos alike. Sometime during each day, the individual members of Party 34 would stop by the Museum's work tent to report seeing a new and strange bird or to present us with some creature which they had captured around the camp area or out in the field. Soon word of our activities spread throughout the Chaco. Although our primary concerns were birds and mammals, we turned down nothing if it hopped, crawled, wiggled, jumped, flew, or swam. The result was that an astonishing number of frogs, toads, snakes, lizards, fish, insects, mammals, and birds poured into camp. Camp 34 had suddenly become "animal conscious."

Our plan for work in Bolivia called for me

Mr. Stephen C. Bromley, a competent student trained by the Museum.

to remain for six weeks, mapping out the field work which Bromley was to complete by the end of November. My six weeks passed far too quickly. It was with deep regret that I packed up our accumulated specimens, said goodby to the members of Party 34, and headed back for La Paz on August 9th and then on home to Los Angeles.

The results of the field work in the Bolivian Chaco have been most gratifying. An excellent collection of 550 birds was secured representing some 160 different species. Included are many species not previously known to occur in Bolivia as well as many considered to be rare in that region. One such specimen was a small duck, which is found abundantly in the Carandaiti and found its way to the dining table of Party 34 on many occasions; in reality it is one of the rarest and least known ducks in South America! Apparently the survey area of Party 34 is the center of this particular duck's private world.

Mammals, ranging from jaguars, ocelots, deer, peccaries, foxes, and viscachas to creatures the size of mice were secured, as well as quantities of snakes, lizards, and insects. Of added interest was the discovery of a paleontological site of giant Pleistocene age mammals. One of the geophysicists called our attention to the site which had been discovered the previous year in some badlands close to one of the shooting lines. Samples of material were collected during our stay and upon examination by the paleontologists here at the Museum proved to be bones of giant ground sloths (larger than present-day elephants), large mastodons, giant armadillo-like creatures called Glyptodonts, as well as large camels, etc. The paleontologists were eager to board a plane and head for the Bolivian Chaco, but we received news that Party 34 had moved its base camp on southward toward the Argentine border.

The Los Angeles County Museum is very grateful to the officials of United Geophysical for their generous assistance in placing these facilities at our disposal. In this manner, the Museum is able to engage in field work in many important areas of the world that would otherwise be inaccessible to us. Last, but not least, the Museum is deeply indebted to Mr. and Mrs. Maurice A. Machris who first proposed the program, arranged the contacts between the museum and the Geophysical Corporations, and have generously supported the program with financial help.

KENNETH E. STAGER
Curator of Birds and Mammals

As a result of the success of last season's cooperative venture with United Geophysical in Southeastern Bolivia, the Museum has been offered similar facilities in eastern Venezuela during the coming summer. On June 8, 1958, the Museum will send three men to the field camps of United Geophysical located in the delta region of the Orinoco River. Representing the Museum will be Stephen C. Bromley as ornithologist, Arnold Menke as entomologist, and Bernard Betterworth as mammalogist and herpetologist.

Four-wheel drive field truck of the Museum.

Doorway to Adventure

AS A RESULT of spending most of their Saturday mornings throughout high school at the Museum Natural Science Workshop, Stephen C. Bromley and Arnold Menke, both 19-year-old college sophomores, are off this summer to the wilds of South America (see article on page ....).

It won't be their first trip into regions as yet unmapped. Last June Bromley flew to Bolivia with Kenneth E. Stager, Curator of Ornithology-Mammology, and helped collect birds and mammals for the Museum. Meanwhile Menke, with the Curator of Entemology, Dr. Fred S. Truxal in charge, was in Costa Rica gathering native insects.

Both boys developed their scientific interests and skills while taking part in the unique program the Museum offers gifted senior high school students.

For the past 13 years the Museum has invited each high school in Los Angeles County to send to its workship two students with outstanding ability in the natural sciences.

Sponsored by Miss Gretchen Sibley, Museum science instructor, the program makes available to students the individual attention crowded schools can't supply, and allows them to meet and work with professional scientists and with other students with similar interests. "They needn't go to the jungle," said Miss Sibley. "The adventure of discovering the world about them is right here!"

Classes meet from ten to twelve each Saturday morning throughout the school year. In order not to crowd Museum facilities the number entering in fall must be radically cut by spring. Students must pass weekly examinations on the orientation course given by Miss Sibley, whose subjects include history of scientific thinking, principles of classifying plants and animals, evolution, and current opportunities for science careers. Students are also examined on the lectures given weekly by the various science curators. Acceptance for a second semester depends on these grades.

Second semester students may register for a class of their choice. By actually working along with the Museum staff in the laboratory and on field trips they learn to identify, prepare, and study biological specimens. Second, third, and fourth year students may take classes or do research in subjects they prefer.

At graduation exercises in May certificates are awarded for work completed. Alumni belong to the Museum Student Association and may attend monthly meetings, where they can present research, discuss problems, plan field trips, and hear scientists speak. They may also contribute to their journal, the SCIENCE INTERPRETER.

According to a recent survey made by Miss Sibley, Museum Workshop alumni have attended 67 different colleges from California to Europe. Though most completed their educa-

tion in California, some students went to Harvard and M.I.T. and a few got degrees in Canada, England, Scotland, and Germany.

The majority followed science courses in college. And out of the 250 who replied to questionnaires 77% are pursuing careers related to science. "With a natural interest in science the number continuing in it would naturally be high," pointed out Miss Sibley. "However, 23 said that their Museum experience decided them on science careers."

Careers most popular were engineering, medicine and related fields, science teaching, forestry, and fish and game.

In response to the question, how has the Museum course helped you, students were overwhelmingly enthusiastic. Appreciation was expressed for all facets of the training. Getting to know the science curators as people as well as science researchers was one of the many benefits listed. And meeting students with like interests had led to close friendships.

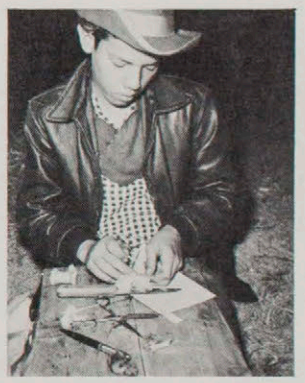
Asked for suggested improvements in the course, two thirds of those questioned felt that none was needed. The rest wanted more of everything—more publicity for the program, more independent research, more and larger classes, more field work, and harder work to challenge the high I.Q.'s!

"Unfortunately," explained Miss Sibley, "greater publicity might result in overburdening Museum facilities. We don't have the space or the instructors to handle more than our present enrollment."

To encourage original experimental work a new research class was developed last fall. Another new system is partly meeting the need for more field work. As for the problem of presenting a challenge to brighter students, the pressure of numbers alone has forced higher standards by limiting classes to those most deserving of special training, said Miss Sibley.

On the whole the survey showed approval of the program by its alumni. Main complaints were that it was limited and that similar programs have not been developed in museums elsewhere.

AvB



The Child in the Garden

"THE LITTLE GIRL in the painting—that was me," Mrs. Esteban Higuera, 81, told Miss Ruth Mahood, Chief Curator of the History Division of the Los Angeles County Museum, one day recently. "I remember when Mr. Harmer painted it!"

Miss Mahood, who was showing Mrs. Higuera and her daughter, Mrs. Ernest Yorba, the historical collection left the city by their cousins, the Antonio Coronels, found this interesting news. The painting had come to the Museum labeled the work of Mrs. Coronel. To have it identified as a canvas by the famous early California painter, Alexander Harmer, added greatly to its value.

The scene showed Don Antonio and Dona Mariana Coronel enjoying a typical sunny morning in their rancho garden at what is now Seventh and Alameda Streets. The year was 1885. As usual Don Antonio had ordered a basket of choice oranges from his groves to be brought his small guest, Evangelina. Lacking children of their own, explained Mrs. Higuera, the Coronels liked to spoil the daughter of their cousin, Claudina Olvera de Vazquez, whenever the two came on a visit from their home on Olvera Street.

"I was showing my oranges to the parrot," said Mrs. Higuera. "And I remember the dog's name was Jocko."

She also remembers day-long horse and buggy rides to visit aunts and uncles. Particularly memorable were visits to Camulos, the del Valle rancho, with Don Antonio and authoress Helen Hunt Jackson. "I always travelled with my dolls' chest," she related. Florinda was the finest, with her china head. And there was Maria, a rag doll with red cloth under the white, so if she was cut she bled!"

Mrs. Higuera, eight at the time of the painting, celebrated her eighty-first birthday May 21 with three cakes lovingly embellished with the word Mamacita—little mother. Among the dozens of relatives and friends who reminisced about the old times only a few had seen what she calls the change "from orange groves to roofs."

"The Coronel rancho became the Bishop Cracker Co.," she recalled. The May Co. used to be the People's Store; and J. W. Robinson's was the Boston Store.

"I was born in the same home on Olvera Street in the same room where my mother first saw the light of day," said Mrs. Higuera. "My mother was the youngest child of Agustin Olvera and Conception Ortega Arguello. She was born in 1850, the year her father was named first Judge of the Superior Court.

"Nine years after her marriage to Dr. Juan G. Vazquez in the Plaza church, and when I was a year old," went on Mrs. Higuera, "we rode over the desert in a covered wagon to the tiny pueblo of Altar in Sonora, Mexico. Time and again I used to hear my mother tell of the hardships the party endured and of our eventual arrival at the friendly Mexican town."

Here Mrs. Higuera's father established a

thriving medical practice, but died in 1880 at the age of 30. His wife and children returned by stage to Los Angeles and stayed with various relatives. "I loved to wander in the spacious gardens of my Uncle Carlos Olvera's home on Ninth Street," she recounted. "But for me the most exciting event was a long visit to the ranch of my mother's sister, Mariquita Olvera de Toro and her husband, Don Juan, at La Ballona, now Culver City. Where they lived is now the Helms Bakery. One of their four children was my cousin Terecita, now Mrs. Byron P. Brockway.

"Once again I see their beautiful adobe, all white with green shutters, and the garden ablaze with flowers. And the many fruit trees. And everywhere the fragrant rosa de castilla. And the peacocks."

When Mrs. Higuera's mother married again the family moved to Palms. Their house was on the site of what later became the R.K.O.-Pathe Studios and is now Desilu Studios, Culver City. The day of her confirmation in 1887 is still vivid in Evangelina's mind. "We all went down to the depot on a dirt road named Washington Street to meet Bishop Francis Mora and the priests who arrived by train from Los Angeles. While men on horseback and crowds of parishioners escorted the holy fathers up the road to dedicate St. Augustine's Church in Palms and to confirm all the children, Belasco's Band marched along, playing joyfully.

"After both ceremonies were duly performed, all partook of the big barbecue—carne asada, tamales, salsa, tortillas—a fiesta never to be forgotten."

In 1901 Evangelina married Esteban R. Higuera at the first nuptial mass ever held at St. Augustine's Church. The wedding was large and elegant. "I believe all the hacks from Los Angeles were hired for the occasion," she declared.

Twenty-five years later Esteban arranged a fiesta, with musicians to serenade Evangelina, and with most of the bridal party present to toast the couple in champagne on their silver wedding anniversary.

Mrs. Higuera's daughter, Ynecita Yorba,

Mrs. Evangelina V. de Higuera looking at a painting by A. F. Harmer.

treasures all that remains of her family's early days in the pueblo.

Carefully she opens the writing-box of her great-grandfather, Agustin Olvera. On its inner lid is carved 1771 and the words, "made at San Gabriel Mission." Among land deeds in fine script and faded group photographs is a yellowed copy of the capitulation of Cahuenga containing Agustin Olvera's signature.

"Mother," urges Ynecita, "do bring out Florinda's cloak. It's so pretty."

Smiling, Mrs. Higuera reappears from her room. Only a few tiny moth holes mark the 73 years since the small Evangelina of Harmer's painting stitched hood and lining to the fashionable riding cloak of her doll Florinda.

Alexander Harmer's painting is on display in the California Hall, Rancho Room, on the Museum's ground floor.

A v B

Portrait of William S. Hart by Charles A. Russell

The William S. Hart Ranch

THE William S. Hart Park, in Newhall, California, was bequeathed to Los Angeles County by the man whose name it bears. Originally called "The Horseshoe Ranch," it comprises almost 300 acres of rolling California hills with magnificent specimens of venerable native oaks. Located on U.S. Highway 6, the property was bought by Mr. Hart in 1920 and at the time of his death there were approximately ten buildings on the ranch. The old ranch house, opposite the front entrance, was built in 1910 and the new ranch house on top of the hill in 1925-27. Both will be administered by the History Division of the Los Angeles County Museum.

The conversion of a ranch and home to a public park demands extensive changes for the convenience and safety of visitors, plus the refurbishing that is incidental to normal deterioration. In making these changes the County has faced the added problem of retaining both the spirit and character of the ranch and the imprint of the personality of the donor, along with his explicit wishes for its use: "[to be] maintained by the County and its successors in interest and estate, exclusively as a public park and pleasure grounds, and for exhibition purposes, for the amusement, recreation and health and pleasure of its inhabitants . . . that a charge or fee shall never be made of the public for admission to such premises."

The Park represents many things: a beautiful recreation area, a picture of the man and his era, ranch life in California at the turn of the Century, and an aura of the West. Often apt to be overlooked, however, is the significance of the gesture behind the gift. Mr. Hart, aware that his material wealth was derived from the public who viewed his motion pictures, felt that on his death this wealth should be returned to the public. "Dedicated . . . for the benefit of the American public of every race and creed."

While he made provision that my "home and the outbuildings and land reasonably necessary thereto are . . . the 'Museum Property,' " no limitation was placed on the character of the museum to be developed. He felt, of course, that the material of historic and artistic value he had collected would form the nucleus of the new museum. But it was decided

John Dewar, Museum curator, shows a young visitor some of the Indian garments to be on display at the Hart Ranch

that because of the uniqueness of the gift, the museum should also present a picture of the man as a colorful figure in a facet of American life that has exerted an important influence over American history and life. Because this has to do with the entertainment world, its significance, though often slighted, is by no means negligible. By retaining the true character of the home, the Museum can offer to the American public an honest presentation of the effects of this man's life.

However, one will get far more from a visit to the Park and Museum buildings than a picture of the silent movie star, Bill Hart. Some of the collections have genuine merit, and among these the works of Charles M. Russell warrant particular attention. Eighteen items, covering the career of the famous western artist from 1894 to 1918, are to be on display. Mr. Hart met Charlie Russell in February, 1902, while playing in Great Falls, Montana, and it was the beginning of a friendship that lasted until the artist's death. One of the interesting items in the collection is a pencil sketch of Mr. Hart as Cash Hawkins in "The Squaw Man," made in his dressing room in 1915.

A great deal has been written of Russell. He has tremendous appeal, partly sentimental no doubt, for people who love the historic West. His work is of uneven quality, but it must always be remembered that he considered himself an illustrator (a tribute to his honest modesty). The phenomenon was that he stepped out of the role at times and produced works that have value beyond that of the strictly pictorial. A strongly regional art, hampered, as Western painting is, by a mass of mediocrity, is never easy to evaluate. Its greatest charm lies in its ability to preserve for us the essence of an era that has vanished. This is clearly demonstrated in what is probably the gem of the collection, a painting done in 1918 of a group of mounted Plains Indians, clearly a war party, on the prairie at sunset. In it Russell has captured the natural quality of an occasion that could now be only artificially contrived—wild Indians dressed for war. His depiction is far removed from the stereotype and perhaps can be appreciated only by those who have associated with these people in their native state. Once in a while you may sense the same authenticity when examining rare old pieces of adornment that seem to have been made outside the purlieu of the white man's influence. For just such insights is the Museum experience invaluable.

Mr. Hart realized this, and one likes to think that he cherished this painting for the quality it evokes. In his autobiography, *My Life East & West,* he tells of a trip he made with his father through Dakota Territory. On horseback they rode into Indian Country and encountered a war party. "Our visitors were in full war-paint," he says. "I had seen In-

Entrance to the Ranch

William S. Hart's living room

dians in war-paint before, and I have seen many since, but I have never seen Indians in full war-paint but once in my life, and they were in front of us right there on the Dakota prairies. There was something in the fighting colors and whole demeanor that is indescribable."

Indescribable it may be, but it is not beyond capturing by the brush, and this Charlie Russell has done.

One of the valuable aspects of the Russell material to be found at the Ranch is that it is representative of his career. One can follow his growth as an artist from his first stumbling attempts with water-color to eventual mastery of his happiest mediums, oil and clay. His last years show a real grasp of his materials and a particular sensitivity to subject matter, clearly seen in this late work in the collection.

Always self-conscious about the paradox of finding himself both an artist, with a love of art and a desire to create, and a rugged westerner, he was apt to be noncommittal or to belittle his field of accomplishment. There are clues in his letters and interviews that he was aware of, if not in accord with, the movements of his time. His trip to London and Paris in 1914, the same year Mr. Hart came to Hollywood, has probably not received the fullest evaluation in respect to his subsequent work. Whether he was affected or not, it is hard to believe that in visiting the great galleries he did not sense that he had followed in a great tradition and worked in a field to which many great men before him had dedicated their lives and talents.

JOHN DEWAR
Curator, Hart Ranch

"Indians on Horseback" water color by Charles M. Russell.

Hart's make-up kit and costumes at the old Ranch House

WORKS OF CHARLES M. RUSSELL AT THE WILLIAM S. HART PARK

1—1894 Indians on horseback, Untitled, watercolor, 21″ x 32″
2—1895 "The Buffalo Hunt," oil, 47½″ x 72″
3—1896 "Teaching a Young Warrior," watercolor, 17″ x 22½″
4—1902 Illustrated letter to Mr. Hart, ink and watercolor
5—1905 Four gouache, grey and white, 14″ x 16″: "A Successful Raid," "A Formal Call," "The Attack," and "The Running Fight"
6—1905 Pencil sketches, Cash Hawkins, 13″ x 8″
7—1906 "Bulls Head Lodge," watercolor on birch bark, 3⅞″ x 5″
8—1908 William S. Hart, (on horseback), watercolor, 16″ x 11″
9—1910 "Deer at Water's Edge," oil, 12½″ x 7½″
10—1912 Cowboy lassoing a steer, pen and ink, 14″ x 16¾″
11—1916 "When the Nose of a Horse Beats the Eyes of a Man," oil, 30″ x 49″
12—1918 "Plains Indians on horseback," oil, 18″ x 24″

UNDATED

13—Cyclist vs. cowboys, set of four, watercolor, 12″ x 14″.
14—Cowboy reaching for his lariat, pen and ink, 12″ x 14″.

BRONZES

1. The Range Father (Horse and wolf)
2. The Mountain Mother (Bear with 2 cubs)
3. Will Rogers
4. Book ends. Indian man and Indian woman.

The Museum Spotlight

New Wing of the Museum

Going, going . . . the west facade will soon be gone. Ground has been broken for the new wing of the Museum and completion of the building is scheduled for July 1959. On June 4, 1958, the County Board of Supervisors authorized award of the construction contract. Aware that the costs exceeded the original estimate, the Supervisors nevertheless gave their support to the original plans and thus made possible the realization of the much-needed addition.

The present scope of the Museum will be broadened, particularly in the area of public education. The new auditorium will be used for lectures, documentary films, chamber music concerts, demonstrations, and other similar activities. Galleries, leading from the present west portion of the Museum and linking two existing art sections, will provide space for more exhibitions. The conference room and kitchen facilities will benefit the Museum staff, Museum Association members and organizations conducting meetings in the Museum.

The Museum and the Museum Association are grateful to the Supervisors for their action.

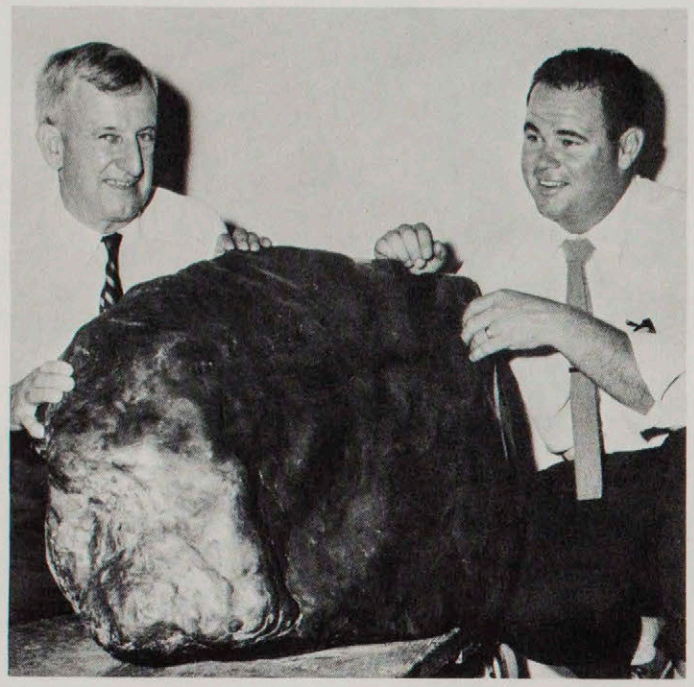
Dr. E. Yale Dawson

Honor has come to the Musuem through one of its staff members. Dr. E. Yale Dawson, Research Associate in Botany, has received a grant of $10,000 from the National Science Foundation for the purpose of continuing his monographic studies of Pacific Mexican marine algae.

A graduate of the University of California at Berkeley, where he also received a Ph.D. in botany, Dr. Dawson was formerly Associate Professor of Biology at the University of Southern California. In pursuit of botanical specimens, he has traveled over 50,000 miles in Mexico. With the Museum since 1956, he has recently returned from the southern Gulf of California where he collected algae for the Museum. The base of his operations was the yacht "Stella Polaris" (through the courtesy of Mr. and Mrs. John McNabb and Mr. and Mrs. Maurice A. Machris).

Since 1940 Dr. Dawson has published two books and thirty-five scientific papers on the subject of marine botany. Pure research of this type provides the basic information upon

which applied scientists rely in the fields of industry, food, and medicine.



Dr. Clements and Mr. Tillman admire the 500-pound piece of jade.

$10,000 Piece of Jade

As a result of the generosity and skill of skin diver Albert Tillman, a 500-pound piece of gem quality jade is on display in the Hall of Minerals. Mr. Tillman came on the piece while diving offshore south of Monterey in a drop-off area where he has found jade before. He discovered it in a cave under an overhang of rocks.

Hoisting it to the surface was a problem. After several mishaps the method used by divers of the French Riviera to raise ancient wine casks from a sunken Greek ship proved successful. Water bags were put under the stone and inflated with air; then it was lifted in a net.

Mr. Tillman, thirty-year-old recreation teacher at Los Angeles State College, also heads the skin diving program for the County Recreation and Parks Department. He has no desire to sell any jade he has found. In fact he would like to have the area where he found the jade preserved as a marine garden.

According to Dr. Thomas Clements, Curator of Mineralogy, the piece is of the type known as nephrite, the kind used by artisans of ancient China. Its actual value would be hard to determine, but Dr. Clements' guess would be that it is over $10,000.

New Visitors by the Thousands

The Museum was closed but thousands of new visitors entered the doors . . . through the medium of television. Sitting in classrooms, students were led by Dr. John Baur through the Westward Movement—across plains, over mountains, by forts. They saw the ox yokes, the flintlock rifles, the wagon wheel—but, not as fortunate as the usual touring classes, they did not try on the buffalo robes. On another occasion they watched Science Fair contestants trace the lethal effects of radium on embryonic chickens and on the growth of plants.

"Guide Posts," produced by the Los Angeles school system, is the first educational television program designed for in-school viewing and is on one-half hour daily during the school year. The Museum, realizing the importance of sharing its wealth of materials with huge numbers of students in this educational venture, provided a great number of the Monday programs, which highlight community resources.

KTLA won an Emmy. The Museum won a new public.

ESO

Museum Association: Newsletter

Mrs. Tinglof presents illuminated certificate of appreciation to Supervisor John Anson Ford on the occasion of his retirement.

TO SCHOOL children, a summer is more clearly the dividing line between one year and another than is New Year's Eve. This is equally true for most of us, in all our activities. And so it is with the Association year. Last month really was the climax of the year—particularly the Annual Meeting on Friday, May 23, which saw the culmination of four major projects.

First—You, the members of the Association, gave $18,000 to the Museum for discretionary use by the divisions. This sum will provide valuable support, both for programs and for acquisitions.

Second—Three new members were elected to the Association Executive Committee: Mrs. Telford W. Oswald, already serving as volunteer editor of your "new" Quarterly; Dr. Lloyd Mills, Jr., noted eye surgeon and for many years an active and enthusiastic supporter of the Museum; Mr. Sam Roberts, Director of Finance for the City of Long Beach, who will now provide the long needed representation for that city.

Third—The Association was privileged to award a special plaque to the Honourable John Anson Ford. Your president, Mrs. Birger Tinglof, presented this award to Mr. Ford in appreciation of his warm interest and continued devotion to the Museum during his long and distinguished term of office as County Supervisor.

Fourth—Dr. William H. Pickering, head of the Jet Propulsion Laboratory at the California Institute of Technology—under whose direction the instrumentation of our first earth satellite, the Explorer I, was developed—gave to the membership an exciting glimpse into the technical problems of putting a satellite into orbit. He gave us all new appreciation of the value of the data being gathered by our satellites, and outlined some of the projected scientific and governmental plans which relate to the new era of space technology. Dr. Pickering's talk was followed by a film, "X minus 80 Days," which traced the development of Explorer I from its inception to the final exciting moment of its firing into orbit.

The new Space Age was again in evidence in the outstanding Satellite Exhibit, which arrived from Washington D.C. and was installed in the Museum foyer just a few hours before Dr. Joseph Kaplan, U. S. Chairman of the IGY (International Geophysical Year), addressed the Southern California Academy of Sciences here in the Museum. Hats off to our Science Division and their Association Committee!

The Association's fine series, "Invitation to Enjoy," ended its stimulating spring program with a tour of the laboratories at Caltech and with a lecture, "The Artist's Alchemy," by Dr. Richard J. Brown. Caltech's exhibits were each as fascinating as the one illustrated here. Our own Ric Brown held his audience spellbound with tales of mysterious materials used in famous paintings, plus the ever-intriguing stories of the discovery and restoration of many great paintings.

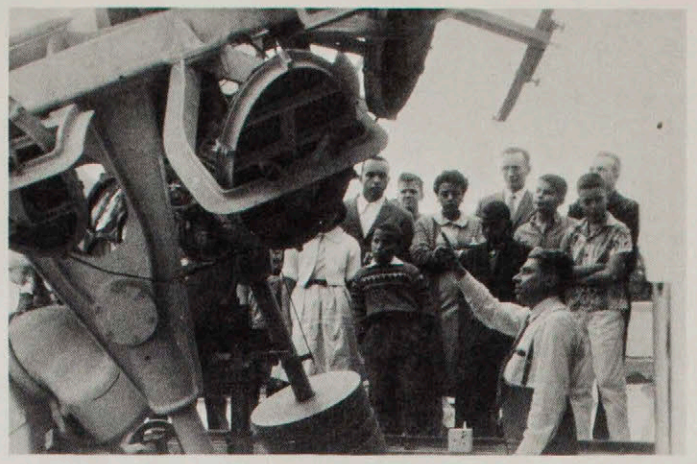
A difficult goal—that this event should be both the biggest and the best yet—was met on the opening night of the Annual Exhibition "Artists of Los Angeles and Vicinity." 3448 people attended, and saw 13 prize winners receive 13 prize awards and 4 purchase awards. These winners were selected from the 181 works chosen for exhibition out of 2582 entries. The Museum's Junior Art Council deserves hearty congratulations for raising the prize money.

Henry Trubner's departure from the Museum staff and from Southern California darkens the scene for us, but gives bright promise of development for a fine Canadian institution. He leaves July 10 to assume the curatorship of Oriental Art at the Royal Ontario Museum in Toronto. His distinguished service during 11 years in our Museum has impressed the art world of the entire nation. The Los Angeles County Museum has benefited immeasurably in this fame. The Museum Association extends its heartiest wishes to Dr. Trubner.

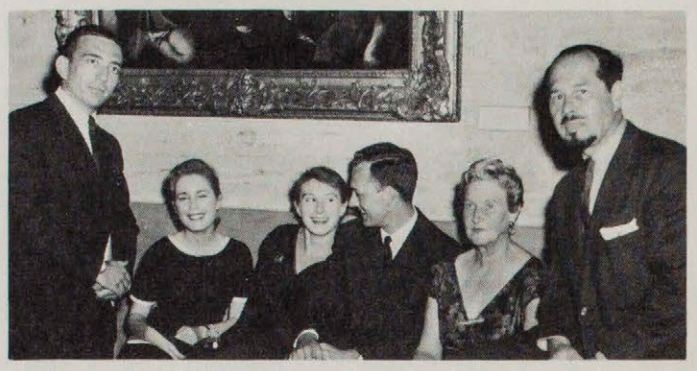
In closing this "Association Year," let us all remember that each Association Member's continued interest in the Museum provides the lifeblood that money cannot buy. Active membership support makes possible the openings of major exhibitions, the lectures and tours, the workshops and projects. And active members mean effective committees both for the support of all Museum divisions and for interesting the public in the Museum as a whole.

So—after a happy summer—let's all make next year the most active and rewarding yet!

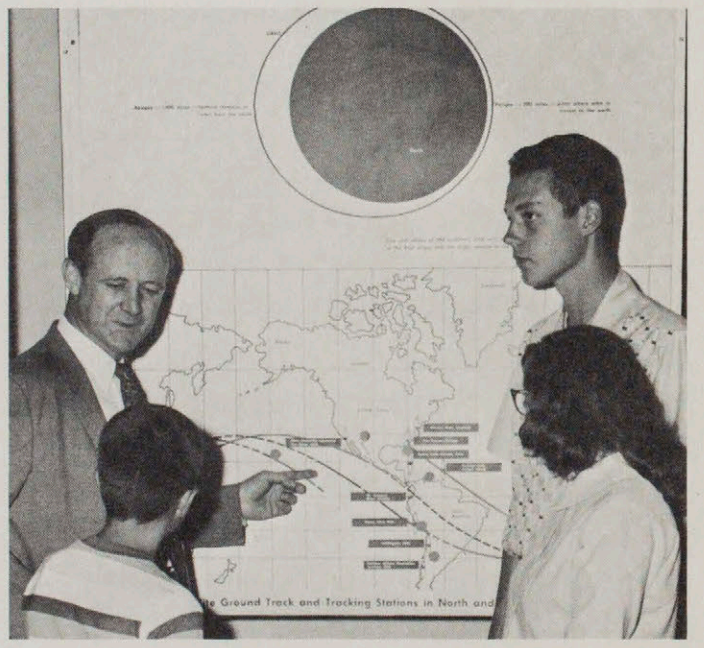
VSW



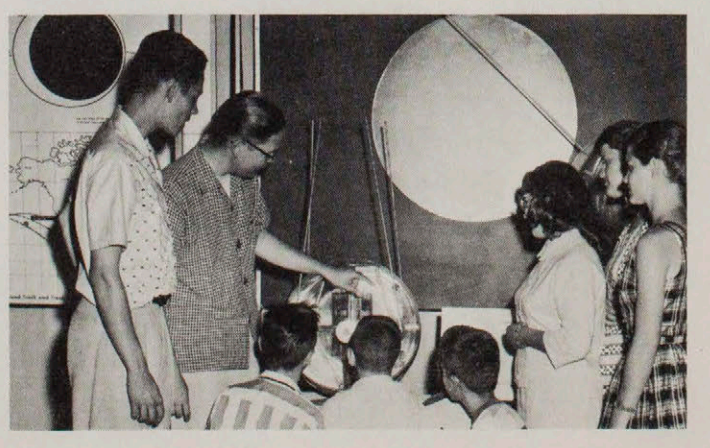
INVITATION TO ENJOY: *Caltech's Dr. W. Naude talks about the solar generator.*



Prize winners and friends at the Annual. Left to right. Harry Nadler, Carole Schiller, Victoria Bradshaw, William Bradshaw, Dorothy Brown, Ron Lumberg.



Dr. Pickering explains the course of a satellite at the Association's annual luncheon.



A group of Museum visitors inspect the inner workings of a satellite.

INVITE YOUR FRIENDS to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the special privileges available only to its members.

as members they will receive:

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5. INVITATION TO ENJOY PROGRAMS for members and guests only—including activities for children.

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